JAMES ROSENQUIST

The Swimmer in the Econo-mist

Deutsche Guggenheim BERLIN

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James Rosenquist:
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Curated by Robert Rosenblum

Deutsche Guggenheim Berlin
March 7–June 14, 1998

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Front cover: *The Swimmer in the Econo-mist*, (painting 2), 1997 (cat. no. 2)

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Foreword

3.50 x 27.50 m, 3.50 x 14.60 m and 3.50 x 6.10 m—this, in a nutshell, is the formal description of James Rosenquist's new work. These are the unusual dimensions of *The Swimmer in the Econo-mist*, a three-part painting made specially by the American artist for Deutsche Guggenheim Berlin. The first showing of a work commissioned for the gallery, its presentation follows the historically focused inaugural exhibition, *Visions of Paris: Robert Delaunay's Series*, and more exhibitions are to come.

Commissioned works form an important part of our program. Our intention is to contribute to Berlin's cultural life with relatively compact but out-of-the-ordinary exhibitions tailored to our space. The response has been overwhelming. More than 45,000 visitors saw Delaunay's Paris paintings. Longer opening hours and free admission on Mondays were positively received, as were the guided tours and lunchtime lectures. Our special events, including a "Soirée Delaunay" and a film series entitled "Visions of Paris," were sold out.

Rosenquist is one of American Pop art's most important representatives. He achieved international acclaim with his first large-scale canvas, *F-111*, completed in 1965. The biggest Pop art painting in the world at that time, with a width of more than twenty-six meters, it was shown after its debut at the Leo Castelli Gallery in New York at several of Europe's most important museums in a traveling exhibition.

In subsequent years, Rosenquist has produced further "big paintings." Prior to *The Swimmer in the Econo-mist*, he painted *The Holy Roman Empire through Check Point Charlie* (1994), which alludes to Berlin.

Rosenquist gained wide recognition in Germany in the 1960s. The collector Peter Ludwig met him in 1968 and soon afterwards purchased *Horse Blinders* (1968–69), today one of the artistic highlights of the Ludwig Museum in Cologne. The work, which is more than twenty-five meters wide, is one of Rosenquist's "environmental paintings," the term for a series of paintings that, like *F-111*, cover the walls of an exhibition space to create a "room" themselves. *The Swimmer in the Econo-mist*, created for Deutsche Guggenheim Berlin's gallery, is such a wraparound work, but transcends earlier ones in terms of size.

To show historically important material from a contemporary perspective and support the creation of new work—this mission defines our cultural activities in Berlin, now and in the future.

Dr. Rolf-E. Breuer

Spokesman of the Board of Managing Directors, Deutsche Bank AG

Preface

One of the primary missions of the Deutsche Guggenheim Berlin is to commission major works by the most prominent and promising artists of our time. The elegant simplicity of the Richard Gluckman–designed gallery is intended to provide an inviting setting in which artists can realize their own visions. With the spectacular suite of three paintings entitled *The Swimmer in the Econo-mist* (1997–98), made expressly for our new exhibition space in Berlin, James Rosenquist has given this program a remarkable launching.

Rosenquist and I began discussions regarding the commission in November 1996, the month of the most recent presidential election in the United States; the paintings were completed in 1998, the year of a general election in Germany. The timing proved to be auspicious. As the artist has repeatedly said, for him, election years are filled with the possibility of change. Rosenquist's first two monumental room-scale works, *F-111* (1964–65) and *Horse Blinders* (1968–69), were also begun in election years, during a particularly charged period in American history. It was a time of prosperity, but also of the Vietnam War, race riots, and political assassinations.

Like those murals from three decades ago, *The Swimmer in the Econo-mist* is a history painting for our time and is realized on the grandest scale. Indeed, it is a painting about change—in the world and for the artist himself. It is, in Rosenquist's words, about "the tumult of our economy," the ups and downs experienced around the world and, in particular, in the United States today and in Germany in the years after reunification. The swirling vortices that barrel across the vast expanse of these paintings and give the work its exceptional dynamism mark an entirely new direction in the artist's visual vocabulary.

Rosenquist's own history at the Guggenheim stems back to his inclusion in Lawrence Alloway's *Six Painters and the Object* in 1963, a milestone exhibition for the emergence of Pop art in the United States. We have continued to express our commitment to Rosenquist's work, not only through our involvement with this commission, but with the recent acquisition of his *Flamingo Capsule*. This important mural from 1970, with motifs that reappear in *The Swimmer in the Econo-mist*, is among the works that form the foundation of the collection of the Guggenheim Museum Bilbao.

Rosenquist is well known in Germany. Since the mid-1960s, his paintings have been included in innumerable gallery and museum exhibitions throughout the country, and he was the subject of a mid-career retrospective at the Wallraf-Richartz Museum in Cologne in 1972. *The Swimmer in the Econo-mist*, however, is his first major commission for the city of Berlin.

A commitment to enriching the arts in Berlin is central to our partnership with Deutsche Bank. My thanks go especially to Dr. Rolf-E. Breuer, Spokesman of the Board of Managing Directors, who with tremendous interest and goodwill has carried on the program of enlightened support of the visual arts originally conceived by his predecessor, Hilmar Kopper, Chairman of the Supervisory Board. I am also deeply grateful to Dr. Ariane Grigoteit and Friedhelm Hütte, who with intelligence and professionalism have successfully coordinated with the Guggenheim staff to realize this exhibition.

Throughout the planning stage of the commission, the expertise of Lisa Dennison, Chief Curator and Deputy Director, and of Robert Rosenblum, Curator of Twentieth-Century Art, proved invaluable. I am also grateful to Professor Rosenblum for having organized this exhibition, and to Juha Blaut, Assistant Curator, who worked with him so ably.

My deepest thanks, however, go to James Rosenquist himself. His intense work over the past year has ensured the success of this presentation and its accompanying catalogue.

Thomas Krens

Director, The Solomon R. Guggenheim Foundation

Interview

WITH JAMES ROSENQUIST BY ROBERT ROSENBLUM

ROBERT ROSENBLUM Jim, going back through the decades, from the 1960s to the present, I realize that you've had any number of big public commissions in your career.

JAMES ROSENQUIST: Not many, about twelve.

RR Well, that sounds like a lot to me. Anyway, for starters, I'd like to know how you feel about this one in terms of your earlier murals. How does it fit in?

JR: In 1964, I decided to do a painting during an election year.

RR That's when you started *F-111*?

JR: Yes. I had quite a bit of life and painting experience up until then, doing industrial painting and painting large signs in Brooklyn and Times Square. I thought I'd start out nonobjective but optimistic. As the election year began, I wished for the best. I wondered which way the painting would go. I thought about my existence as a person living in the United States, where I came from, where I grew up— the whole thing—and I wondered what I could do. What did life mean to me?

So that's when I really began wondering. Was my life a joke? All I knew was what I read in the papers, and things happen in an election year. People hope for change, but artists are more optimistic. The Vietnam War had started. Earlier, I had met Paul Berg, who did a piece on Roy Lichtenstein and myself for the *St. Louis Post-Dispatch*, and in '64 he had just come back from seven combat missions. And Paul brought that information directly to the people in St. Louis. They got the news from the horse's mouth.

At that time, my parents lived in Dallas, Texas, and John Kennedy had just been assassinated. I had been in Dallas a month before his assassination. People were bored. There was a terrible heat wave. People were dying. Old ladies were out shooting their pistols at target practice. There was a Dallas Cowboys football game and fans were throwing whiskey bottles, breaking them in the hot streets of Dallas. There seemed to be a feeling of outrage. John Kennedy came into that situation, and for a long time I thought he was killed by the weather—the weather killed him because everyone was so aggravated at that time. [Laughs.]

Later, I returned to Dallas and visited an amusement park called Six Flags Over Texas. I saw a B-36 bomber sitting there, resting quietly, obsolete.

RR The bomber was just a decoration?

JR: Yeah. And I saw imitation nature being put forth to children for amusement. There were ceiling fans mounted in trees outside to give people a breeze. There was a poor live parrot in a cage, in a simulated cowboy-western 1890s town. There was a loudspeaker in the cage, saying, "Hi, I'm Polly the parrot. Who are you, little girl?" And I remember this poor parrot being tortured by this loudspeaker. They also had a riverboat in a fake ditch they had dug, with some big gear propelling the boat around, and I dreamed that this was some unseen pilot propelling our economy. At that time, General Motors was the highest-paid contractor for the Vietnam War. There were just a lot of crazy, ridiculous things going on. I felt that all the obsolete airplanes—all the bombers built for defense but never used—were responsible for allowing people to live a certain lifestyle, to have three and a half children and two and a half cars and a house in the suburbs.

Anyway, there were many reasons for doing the *F-111* painting. I painted it in my studio at 429 Broome Street. I had many visitors there, from Christo to Leo [Castelli], Ileana [Sonnabend], Bob Rauschenberg, Steve Paxton, Alan Solomon, [Michelangelo] Pistoletto, Virginia Dwan, Dick Smith, a lot of others. Richard Feigen brought down movie people. Anyhow, the whole painting was taken eventually as a great anti-war painting. And that was largely the criticism of that picture.

RR Wasn't this the first picture of yours that produced the virtual reality of a completely artificial, wraparound environment, like what surrounds us now in the mural you're doing for Berlin? I mean, a completely synthetic world, where you can't find a beginning, a middle, or an end—a continuous, 360-degree experience?

JR: It was like a wraparound for the eye. I used fluorescent, Day-Glo colors. I used jukebox paint on part of it. The idea was to look at something in the painting and say, "That color is that color because of this color coming in here."

What I didn't control is the floor or the ceiling. Later on, in 1970, I did a wraparound color painting with dry-ice fog to eliminate the floor. [*Horizon Home Sweet Home*] *Horse Blinders* [1968–69] was also a wraparound painting. Carlo Derkert, who worked with Pontus Hulten at the Moderna Museet in Stockholm, said to me, "We always hang a hard

painting on the right when you walk in the room. And we always hang a soft painting on the left, because, as you know, the left is always softer." I thought, that's funny. What's softer? What area is softer than the other? So I thought, instead of going left or right, why not go straight ahead? And the result was *Horse Blinders*.

So how many wraparound paintings are there altogether?

JR: Three.

F-111, *Horse Blinders* . . .

JR: And *Horizon Home Sweet Home*.

Oh, yes.

JR: With the fog.

So that had dry-ice fog coming up from the floor.

JR: I also thought of doing a hydrogen fog on the ceiling, but I don't like technology that much. That's why I like painting, because it's an illusion. Sculpture is fascinating, difficult, extraordinary. But I haven't done much of it—except *Tumbleweed* [1963–66], a chrome-plated barbed-wire sculpture—because I like the idea of illusionism, and how difficult it is to say something on a surface that's only a sixteenth of an inch thick. You turn it sideways and it looks like nothing, but you turn it full face and it looks like something.

It goes with your interest in virtual reality. It's all an illusion that looks real.

JR: Well, I don't have much of an interest in virtual reality.

Something might look like real metal, real shine, real plastic, but it's just paint.

JR: It's just paint. I saw a Miró show at Pierre Matisse [Gallery] in the 1950s, and I walked into the room and I was just taken aback by these paintings because I didn't know how they were done. All there was was a vision. He took a rag and smeared the color on with a piece of silk, in very large, soft disks that looked like they'd been airbrushed, and then he connected those disks with lines, little touches of color, very, very beautifully done, not mechanical. With Chinese bristle brushes. No airbrushes. There was this amazing look of those Miró paintings from across the room, and then I discovered that it was only paint. You know, that's what I like.

I wanted to ask you how you conceived this mural. For one thing, I'm sitting here looking at quotations from [Picasso's] Guernica in it, wondering whether you've ever used quotations from other works of art in your paintings before. I'm also looking at quotations from your own earlier works of art, like your recycling of passages from F-111 and Industrial Cottage [1977]. So I'm curious about the mood of this picture. Here we are in the late 1990s, and throughout this mural there is a backwards glance into the earlier history of twentieth-century art and twentieth-century wars and your own work. I would love to hear anything you have to say about this.

JR: Well, at one point I thought that this painting was going to Bilbao. I heard that they had wanted to get *Guernica* for Bilbao. I'd seen *Guernica* many times at the Museum of Modern Art [in New York] before it was returned to Spain. And so I thought I'd start off with elements from the past and an abstraction of *Guernica* going into a reflection that goes into a meteor with an insignia on it. The idea of the meteor with the insignia is that during the Cold War and throughout my own history—the history of all of us for a number of decades—we kept taking the danger of nuclear holocaust out from under the pillow, examining it, and then putting it away. And then one day a few years ago, the Russians just pointed all their missiles in another direction. And no one in America celebrated. I would have thought that people would have been like they were at the end of World War II, when my uncles went out and shot off their shotguns.

Global joy.

JR: That global joy—never heard about it. It never happened. So then—by chance, according to the media—we started having tons of natural disasters. I mean, we had earthquakes, fires, floods, every kind of thing you can imagine.

Divine punishment.

JR: I don't know what it was. And then I thought about the idea of Star Wars and sneaking all these

war weapons up into space, which we're doing now, and how no one knows about it. No one knows the real facts about what our government is doing. And then we're racing toward the millennium. In other words, the twentieth century has been a horrible century. My father, born in 1908, saw the rise of the automobile, the airplane. He saw all these things. We've had these horrible wars—World War I, World War II. A bunch of my relatives were in there. One got killed. There's been all this horrible stuff. So the century's been very dynamic, but the dynamic has been very harsh and painful. And so you think, Wow, my gosh, I hope we get that over with. What we've gotten over with is that at one point two major powers, Russia and the United States, stopped aiming at each other. But then you've got these sneaky terrorists coming around, and they have completely different ethics. They're completely different kinds of people. But you still have optimism. With young people, you have optimism. I'm still optimistic, but this painting, like *F-111*, is a diary of the terrible temper of the times. The end of the ninety-foot [twenty-seven-and-a-half-meter] painting looks more optimistic, but the forty-eight-foot [fourteen-and-a-half-meter] painting that was shown in Bilbao looks tumultuous.

RR I'm curious about this "Apocalypse Now" mood. One of the things that's so striking about this mural is the image of the vortex. I'm trying to remember, and you'll have to help me, when you've used it before.

JR: I never have.

RR That's what I thought. It looks totally new to me, and it's a whole new kind of velocity. I remember earlier works like Star Thief [1980], and how they had kind of a supersonic streak across them. But that's energy that's going somewhere, and these are like black holes or drains. I'm interested in this image, this whirlpool movement of galactic speed. But you tell me about it.

JR: Well, it's a totally optical space. It's a new device for me, really. It's like an exclamation that shows change. Now, this image right here [points], there's going to be some fluorescent spots on it . . . dots that stick out in front. It will look like it's in 3-D when I get through with it.

I hate to show paintings when they're not finished, because you can only speculate on what the "snap" is going to be. But you're seeing things now as they unfold. When this all goes together, you'll walk in the front door of the museum, and this ninety-foot painting should propel itself down to one end of the room and to the other, and then around the room.

The priority for me is visual invention and, really, content is secondary, but then the content is what grounds the picture. It pulls itself in place and in time, you know—whatever it is, even if it's banal

RR It's true. So far, what hits me so forcefully about this new work is the difference from your earlier work—namely, it's got all these dynamos. You feel as though you're going to be flung into some kind of spinning engine or to the end of the world. There are all these black holes. And it has a furious kind of propulsion that is very unlike the movement in what you've done before. But that is what's so startlingly fresh about it.

Then I'm also wondering about the images, some of which are new and some of which are old. You started working on this piece expecting it to go to Bilbao, but in the end it's being done for Berlin. So how much does the German context figure in your choice of images here?

JR: Well, the window image represents the German flag as a sunrise over the Ruhr Valley. The drill bits represent heavy industry. The eccentric advertising cost that makes people pay four dollars a box for ten cents' worth of breakfast cereal brings to mind the differences between East and West Berlin when the wall was up, and how drab East Berlin was and how vital the West. It also brings to mind the question of advertising. Young Polish people tell me, "We know about your Coca-Cola and McDonald's, but you must come and tell us what it really means." I'm at a loss for an answer. I've seen and painted it all my life. I guess I rejected the banality and greed involved in advertising, but I've seen it bring color into our lives.

I want to go on and say that in *F-111*, the little girl under the hairdryer was a metaphor for the pilot and the economy that produced the obsolete bomber. And now I'm using the hairdryer again. It's a focal point in the end wall. But here, thirty years later, the girl has become the widow who runs the world because she's an heiress on Wall Street. She holds the power and the control of the world economy. I had a man's image here. It was just a hairdo, and his brains were spaghetti—that's an early Franco-American spaghetti image—but I took that out

There's also a woman there whose face is shivered into a coiled spring.

RR That spring is great because it's just like a five-and-dime-store version of all of those whirling drains, the same spiraling image.

JR: It's like a dynamo springing out . .

RR This should be your crowning achievement of the twentieth century. It's now three decades-plus after your beginning. Being an art historian, I'm looking sideways to works of other artists of your generation, and wondering how they might plug into this. You, in particular, I know, have always been very generous about looking at, responding positively to, the work of your peers and your juniors and seniors. But one of the things I've noticed in a lot of work of your generation—I'm thinking about artists like Johns and Rauschenberg and Lichtenstein—is that in their work of the last decade or so, they more and more frequently used quotations from their own earlier work, whether as fragments or as a whole. And this is something that I'm aware of in this work, too. I mean, it's a mood of summary, of anthology, of Proustian recall. Do you think of it as a kind of summa of everything you've done, and do you want to look back, quote, see your work through the layers of time?

JR: It's not really a summation. It's more like using the past as a springboard to new imagery, or a new kind of imagery, something that people can recognize from the past.

RR What's so exciting is that this looks like a springboard for a whole new language. I mean, what would strike any viewer first is the momen-tum here. It has this insane, young energy. It's like an earthquake, a volcano, you name it. It has more speed, more force than anything I've ever seen of yours before. You know, it's like being inside a laundromat.

JR: Exactly. That's what I want. [Laughs.] You hit it!

RR Well, we might say a cosmic laundromat. I mean, you're in a spin-dry cycle from beginning to end.

JR: That's right. And that is because of, I think, the tumult of our economy over the last few years. Up and down, up and down, up and down, and the whole world is going into a tumult because of the nuclear roles coming down, too. There's a lot of optimism, but there's pessimism, too. It's been very, very vigorous.

RR I wanted to ask you about the title of this suite of pictures: *The* Swimmer in the Econo-mist. I mean, I know you love puns in your images, like the hairdryer equalling an airplane's nose cone, or fingernails equalling pen points. But tell me about "the Econo-mist," which is a verbal pun. Tell me about the title.

JR: Well, the swimmer . . . apparently, there's an old Venetian saying, "The artist swims in the water, the critic stands ashore." So the swimmer is the active party. And the economy is a dream. It describes being immersed in a tumult.

Hopefully, this is going in the right direction. It's always been hard to tell. You know, I thought I was an old socialist for a long time, because I thought about the inequalities between people, and what you can do about all of that. I don't consider myself a humanitarian, but I think about waste and unhappy billionaires [laughs] and people who are happy, and about the days in the sixties when kids in the communes could buy a truckload of granola at the feed store for the rest of their lives for a hundred bucks, and wear army-surplus clothes and raise tons of kids and have a life living on nothing. You have children, I have children. We all hope that the race continues.

Another thing I was going to call this painting was *The Race.*

RR Race?

JR: *The Race.*

RR As in the human race? Or as in the running race?

JR: Everything. All of it. Like Thelonious Monk said, "All ways, always."

RR Well, I can see the energy of it. I mean, just the sheer miles-per-hour moving from one end to the other is right up there with cosmic races.

JR: It's race, it's speed. It's racial, it's promoting the race regardless of what the race is, staying alive. That's why *The Race* was a title. A lot of times I have ten titles, and then it boils down to one, or none.

RR: You know, something else I noticed about this new work has to do with the way you've always switched back and forth between, on the one hand, grisaille painting that looks like black-and-white photographs, and, on the other hand, color that looks synthetic, à la plastics and TV. But that kind of back-and-forth between color and noncolor seems to be much more intense, much more polarized here than I've ever seen it, and that also contributes to the "race," the rush of it, moving from memories of Guernica and its recall of black-and-white newspaper photos, into the newer media of these crazy, incandescent, California candy colors. I have never seen such an exciting contrast in your work. It really has a momentum here it has never had before.

JR: Well, studying color is like playing the piano. One needs practice. That color right there on the painting [points] is only about three colors mixed up in the right quantity.

RR: But this color, even for you, is a new kind of artificial. It's got every color in a plastic rainbow, and just in terms of clash, it has the kind of energy that all those spinning drains have. You were talking about painting as illusion, and I'm fascinated by the part of this mural where an airplane disappears and reemerges as if . . . well, in the way I see it, as if the canvas were being unfurled or furled before your eyes. So that the painting is almost being wrapped up while you see it. And that gives it a whole kind of snap, crackle, and pop it wouldn't have otherwise. It makes your earlier pictures look absolutely flat. This has an unstable, sweeping energy that rushes through the whole panoramic spread.

JR: Well, you know, there are subliminal memories for a lot of things. This is an aside, but Richard Feigen has this beautiful Turner painting in his dining room. It's called *The Reconstruction of the Temple*. Way in the background, there's a temple, and then there's this incline at the bottom of the painting, and these people are dancing and playing the flute and frolicking, but they're going downhill. Like life is fun and everything, but you're still going down.

RR: It's like this slope in your painting, like something that's sneaking along on the ground. It's got the quality of an undertow.

And now, a totally different question. I remember the last time I saw this here, it was in a different state and I was, as usual, trying to think of how it relates to other works of art from the 90s or the 80s. And one of the things that occurred to me is that the only other place I've seen this kind of wild, almost incomprehensible cosmic space is in some of the recent paintings of Frank Stella. They look like computer explosions, but they are in fact totally controlled and corseted like yours. Do you have any connections with that?

JR: The cosmic explosion . . .

RR: Well, it's a kind of spatial abstraction that's very new in the late twentieth century. It looks like cyberspace, and it's something that implies infinite extension and total incomprehensibility. It just doesn't fit into any predictable spatial patterns, and it feels as if you're being sucked into a galaxy. Stella is the only thing that I've seen in terms of abstract painting that I can connect visually with what you're doing. I don't know if this is just an accident . . .

JR: I like Frank's work a lot, and I've watched him since he started. At first, it was like he was putting building blocks together, and then it got more and more together, more and more sophisticated, until all of a sudden, you can't tell where it starts and where it ends. It's brilliant. I mean, I think his plasticity is incredible. It's great. But for me, painting means making some reference to one's time.

RR: You've been around for some decades and we're approaching the millennium and, not to sound too poetic about it, this mural is like a time capsule of twentieth-century history. It's got the epic momentum of the past, and it also has some sense of bursting through a sound barrier into the future. But, above all, it's got the panoramic sweep that sums up our planet, the cosmos, and whatever you can buy in the five-and-dime store. It goes from heaven to hell and from the particular to the universal. Something like from here to eternity.

JR: Very kind. But I'm just in the middle of it, and this end wall's going to be a surprise!

Aripeka, Florida
December 6, 1997

The Swimmer in the Econo-mist: The Paintings

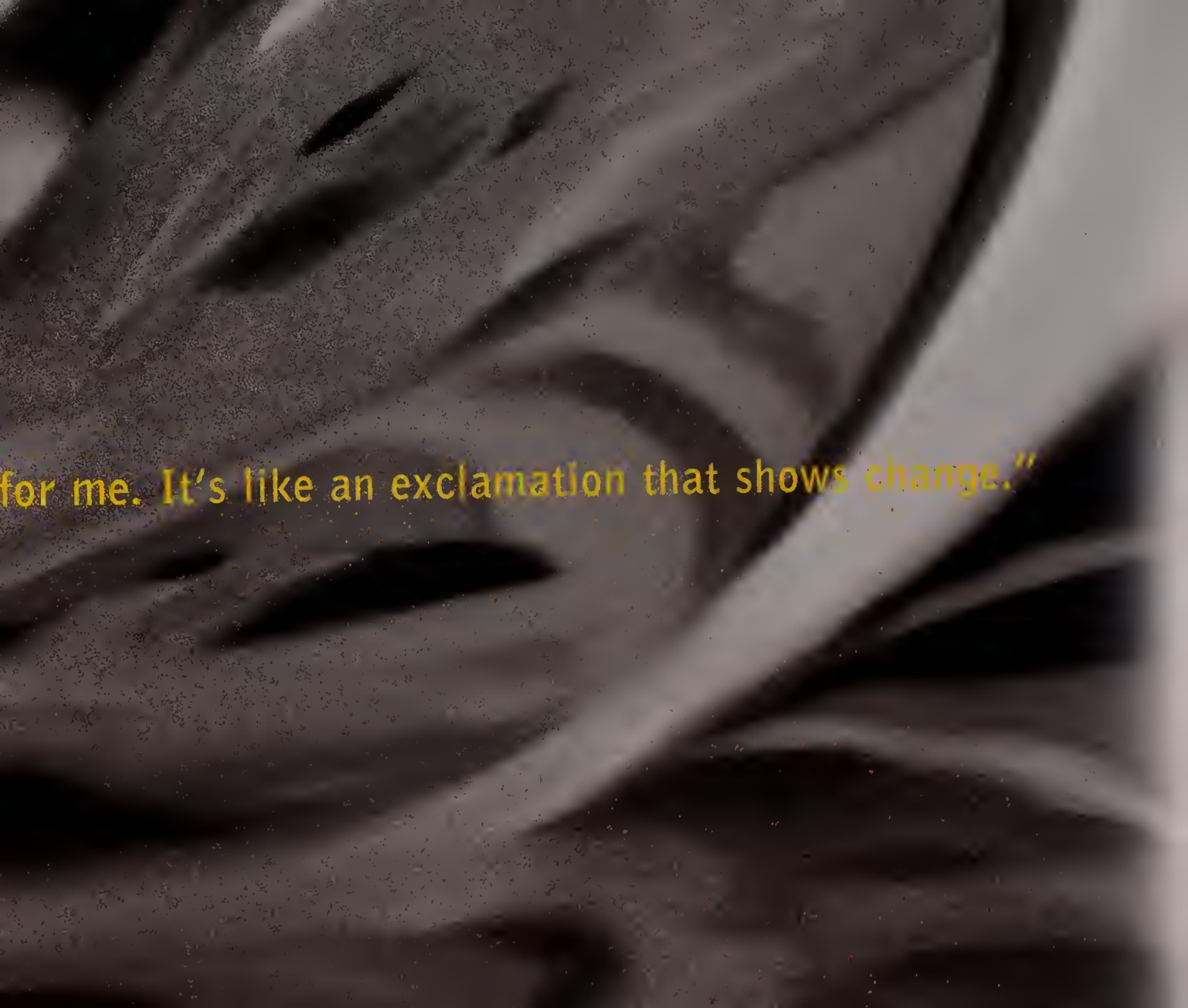
"There's an old
Venetian saying,
'The artist swims in
the water, the critic
stands ashore.'
So the swimmer is the
active party.
And the economy
is a dream.
It describes being
immersed
in a tumult."

1 The Swimmer in the Econo-mist
(painting 1), 1997–98
Oil on canvas
3.50 x 6.10 m, 4.02 x 6.10 m at center
Deutsche Guggenheim Berlin

2 The Swimmer in the Econo-mist
(painting 2), 1997
Oil on canvas
3.50 x 14.60 m
Deutsche Guggenheim Berlin

The Swimmer in the Echo-Hist
Öl auf Leinwand
150 x 2.150 cm
Museum Wiesbaden

IMPOTENCE
" It's a totally optical space. It's a new device


for me. It's like an exclamation that shows change."

Swimming in the Mist

ANOTHER TIME, ANOTHER COUNTRY

JUDITH GOLDMAN

I. From nine to five, for the last year, James Rosenquist has been working on a suite of three mural paintings, *The Swimmer in the Econo-mist*, commissioned for Deutsche Guggenheim Berlin. He's been on a tight schedule, painting against a deadline that is drawing near. In a month, the pictures must be installed, and they are almost finished. Only a few areas remain to be painted. Rosenquist has just returned from the local art store, where he's been looking for the colors that he needs for his final touches, or what he likes to call "hot licks." He plans to add color accents—an acrid yellow, a glaring orange. These Day-Glo tones comprise a palette of jangling, vulgar tints. They are the colors of roadside signs that advertise take-out barbecues and X-rated entertainment. They are crass colors that defy good taste and give *The Swimmer in the Econo-mist* its essential edge and disequilibrium.

Standing in front of one of the paintings, Rosenquist studies it. Although he works from maquettes and preparatory drawings, he spends large stretches of time looking at paintings in progress. Usually he sits and stares. Sometimes he paces back and forth along the length of the large studio. Often he studies his paintings at the end of the day, when the natural light grows dim, because color values subside and mistakes are easy to read. He is not averse to change. If he thinks it is necessary, he will disregard plans and compositions and start over. In the course of completing *The Swimmer in the Econo-mist*, he has made various alterations. At one point, he decided the paintings were about the future, not the past, and removed images that he regarded as too reminiscent of earlier work: a man's head, swirling hair, a field of spaghetti.

Rosenquist has just finished painting the large orange oval that divides the twenty-seven-and-a-half-meter panel, and while he waits for the paint to dry, I ask him about that shape, which recalls a similar one in the 1970 painting *Flamingo Capsule* (fig. 4). His answer is fast and short: "It's a reflection from a blast furnace," he says, then, changing the subject, explains the procedures used to create the image. He describes how he had to mask out the entire area around it before he began to paint and why he used a spray gun (because the method rendered a smooth and even surface). Rosenquist jealously guards the meaning of his paintings, but willingly explains their elaborate procedures.

Countless small decisions are crucial to Rosenquist's art. At first glance, his paintings seem to be an arbitrary mélange of dissonant contrasts and yokings. But they are not arbitrary at all. Every aspect is carefully considered. Pairings are strange and hard to comprehend, but the couplings are never accidental or casual. Visual narratives meander and ramble aimlessly, but

Fig. 1 James Rosenquist and colleagues from Artkraft Strauss Sign Corporation painting a billboard above the Astor Theater at Broadway and Forty-fifth Street, New York, 1958

Rosenquist means what he says, and he is almost always saying something. When he contrasts a mechanically created surface with a swirl of hand-applied paint, or juxtaposes monochromatic grays with bright and dissonant hues, or fills a window with the colors of the German flag, or restates Picasso's *Guernica* (fig. 8), he is not acting arbitrarily. These are the elements and images from which he constructs his art.

The Swimmer in the Econo-mist utilizes all the devices and visual conventions we have come to expect from Rosenquist: the disruptions and disconnections; the barrage of imagery; the unlikely mergings; the contradictions; the blatant non sequiturs; the strident colors; and, of course, the scale. *The Swimmer in the Econo-mist* is the largest suite of paintings he has produced to date. Consisting of three separate pictures, in twenty-one sections, it measures three-and-a-half meters high and more than forty-eight meters long. Designed to cover three walls inside Deutsche Guggenheim Berlin's gallery, the paintings are mammoth and their towering images envelop their viewers.

Rosenquist is a master of big pictures. He is well-versed in scale and a connoisseur of size. He is also accustomed to working on assignment. When he was young, he painted black-and-orange emblems for Phillips 66 gasoline on signs and barns across the flatlands of his native Midwest. He was a natural. He could draw anything to specification. He could scale up or scale down. In 1954, he worked for General Outdoor Advertising, painting billboards around Minneapolis. He painted immense parrots, enormous whiskey bottles, and letters that rose three meters high. In 1955, he moved to New York, having received a scholarship to the Art Students League. After a year, when his money ran out, he found a job painting signs. He joined Local 230 of the Sign, Pictorial, and Display Union. He was the union's youngest member, but he became their star artist as his skill increased and his repertoire expanded. A newspaper reporter referred to him as a "billboard Michelangelo."

He spent two years at dizzying heights, balancing atop bridges and standing on scaffolds above Times Square, painting movie stars' smiles, mammoth lips, toothpaste grins, a gigantic dimple in Kirk Douglas's chin. He learned a lot on the boards. Painting fragments taught him about collage. Working on a large scale afforded him lessons in abstraction, close-up vision, and the effects of size. He learned about mixing paint, too: how to make it silky and so thick and smooth that it flowed like cream. He absorbed a syntax of commercial techniques, an

alphabet of advertising colors, like suntan brown and lipstick red. The trade secrets he learned influenced him and eventually transformed his art. He stopped making the small, gray abstract pictures that he painted in the evening after work. Instead, he found his subject matter in the detritus of consumer culture and the remnants of everyday images. He created a new, idiosyncratic visual language.

Gaudy, strident, blunt, ordinary, and strangely mute, Rosenquist's new language was steeped in the American vernacular. It consisted of fragments taken from printed advertisements—pieces of angel food cake, bottle tops, spaghetti, razor blades, tire treads, and the grilles and windows of old cars. Although the images are naggingly familiar, Rosenquist's pictures stubbornly resist interpretation. Their meanings are fugitive. Like poems built with dense metaphors, they are hard to parse. This was what Rosenquist intended. He wanted his art to be cool and detached. Hoping to avoid the emotional angst that weighed down Abstract Expressionist painting, he chose objects garnered from a commercial netherland—dumb, malleable, anonymous images that he once described in conversation as "old enough to pass without notice, but not old enough to trigger nostalgia."

Rosenquist has often said that he intended to make pictures, not statements. Sounding like a strict modernist, he has maintained that the space depicted by an image is more important than the image itself and that he is not interested in objects, but in their abstract properties. He employed numerous devices to deflect meaning. Odd couplings defy logic; non sequiturs, like a field of orange spaghetti, disrupt narratives; realistic images, rendered close-up, become abstractions. Even his colors—the pigments of printed reproductions—have an artificial aura, an anemic cast that creates distance.

Despite Rosenquist's emphasis on formal properties and visual invention, his paintings never lack content. From the start, they addressed big themes, like love and war and sex and liberty. *Hey! Let's Go for a Ride* (1961), whatever else it may concern, is about seduction, as is *Waves* (1962), albeit from another perspective. *A Lot to Like* (1962) and *Silver Skies* (1962; fig. 2) are reflections on superabundance—on an overcrowded visual field, on the plethora of products that inundate American consumers. And the paintings' punning titles are rife with hidden meanings and opinions. *A Lot to Like* suggests that there is, in fact, too much to like. No matter how mute the paintings seem, they are informed by conviction—even, at times, fanned by indignation. They convey impressions and opinions about everything from advertising and assassina-

Fig 2 | Silver Skies, 1962
Oil on canvas
1.98 × 5.04 m
The Chrysler Museum of Art, Norfolk, Va.,
Gift of Walter P. Chrysler, Jr.

Fig. 3 | F-111, 1964–65
Oil on canvas with aluminum
3.05 x 26.21 m
The Museum of Modern Art,
New York, Purchase

tions to beauty, sex, and matrimony. Fraught with feeling, they are nonverbal, visual poems that resolutely resist words.

II. In the fall of 1964, an election year, Rosenquist began the large painting that became *F-111* (1964–65; fig. 3), his first site-specific work. A transitional picture, *F-111* marked the end of Rosenquist's early, straightforward collage compositions and the beginning of his exploration of peripheral vision and big pictures. As with many of his major paintings, *F-111*'s conception and execution coincided with significant changes in his life. For the two preceding years, Rosenquist had been painting nonstop. His work had been featured in the Museum of Modern Art's *Americans 1963* and in two major Pop art exhibitions: *New Realists* (at Sidney Janis gallery) and *Six Painters and the Object* (at the Solomon R. Guggenheim Museum). He'd also executed a commission for the 1964 World's Fair and completed enough pictures to fill solo shows in Paris, Los Angeles, and New York. He'd had to work hard to sustain his level of production, for, unlike his Pop colleagues, Rosenquist did not employ reproductive techniques or paint in series. Whereas Andy Warhol screenprinted his portraits of Marilyn Monroe, modifying their color and size, and Jim Dine varied his images of bathrobes and hearts by filling them with landscapes and a rainbow of colors, Rosenquist never repeated his compositions exactly or restated them by changing their color, size, or background. He was always starting over. Every painting was different.

His style, however, remained consistent. He utilized the same visual inventions and kept refining his technique and extending his vision. He moved from simple couplings to allover configurations. He was continually finding new ways to combine and transmute provocative fragments into arresting, mysterious compositions. He was working all the time, and by the fall of 1964, he was tired and ready for a change. He'd been experimenting with sculpture and environmental pieces and had started attaching objects to his canvases. He had reached a turning point in his life as well as his art. He was about to lease a new studio, and he'd changed dealers: after the Green Gallery closed, he'd joined the Leo Castelli Gallery, where his first show was scheduled to open on April 17, 1965.

Regarded as Pop art's epicenter, the small Castelli gallery presented big shows, and Rosenquist wanted his first show there to have an impact. He intended to fill the entire gallery, to make the biggest painting he could, and he spent a year preparing for the exhibition. He

needed to find a subject he felt passionate about, a theme important enough to sustain the picture he intended to paint. Everything he saw, heard, or thought about influenced him: a trip to Dallas just before the Kennedy assassination; a silver fighter bomber sitting on an airfield; a parrot talking at an amusement park; idle chatter; taxes; conversations with a newspaper reporter who had been to Vietnam. Rosenquist painted *F-111* in the middle of one of America's most violent decades. It was also a political time. Lyndon Johnson was running for president. The Civil Rights Act and legislation on a sweeping program for economic and social welfare had passed. The Vietnam War had begun to escalate. Rosenquist took it all in and reflected the turmoil of the times in *F-111*, the large mural painting that would come to be regarded as the apotheosis of Pop art.

Once he had finished making preparatory drawings for the painting, he had stretchers built, and for the next eight months he worked on the picture. He was obsessed. Day and night, all he talked or thought about was *F-111*. His studio was so small that he had to paint it in sections. In fact, he did not see *F-111* in its entirety until mid-April 1965, when he installed the irregular fragments around the walls of Castelli Gallery's front room. The painting was slightly more than twenty-six meters wide and fit perfectly.

F-111 surrounds its viewers. It inundates them with noisy colors that merge and overlap, with bright surfaces, reflective panels, and a string of unrelated images. Impossible to take in, the painting pulls at the edges of vision. No matter where one looks, there is too much to see. The nose and fuselage of an F-111 jet cover and connect the panels. But what of the enlarged images that interrupt the body of the plane? How do eggs, light bulbs, an atomic blast, and an underwater swimmer relate to a flaming beach umbrella, slimy spaghetti, and the grinning young girl (the plane's pilot) under the phallic hair dryer?

F-111 is a political painting, a picture about war, taxes, and economic surplus in consumer culture. Its subject is a war machine, a fighter jet, paid for by taxpayers, then in development but not yet produced. Rosenquist invested *F-111* with political content and gave interviews explaining the picture's intent. Initially, he wanted to sell the painting's individual pieces separately, to make buyers acquire little souvenirs of the weapon they had already paid for with their taxes. But *F-111* is an environmental wall painting that must be experienced in its entirety and physically felt. To see it, viewers must move about. The painting cannot be absorbed from one point of view, but must be comprehended incrementally, from shifting perspectives. The

Fig 4 | Flamingo Capsule, 1970
Oil on canvas with two aluminized Mylar side panels
Central panel: 2.90 × 7.01 m, side panels 2.90 × .91 m each
Guggenheim Bilbao Museoa

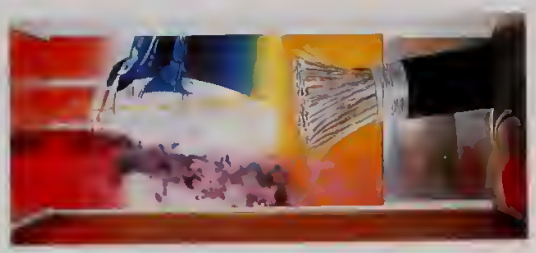


Fig 5 | Detail of **Horse Blinders**, 1968–69
Oil on canvas and aluminum
3.05 x 25.76 m
Museum Ludwig, Cologne

Fig 6 | **Star Thief**, 1980
Oil on canvas
5.21 x 14.02 m
Museum Ludwig, Cologne

effect is cumulative. And finally, viewers discover that this fiercely antiwar picture is as much about vision as it is about war.

With *F-111*, Rosenquist had found a new canvas—the Castelli Gallery's front room—and for the next five years, he produced site-specific paintings like *Area Code* and *Flamingo Capsule* (both 1970) that exactly fit the gallery's walls. The most ambitious painting of the period was *Horse Blinders* (1968–69; fig. 5), which, like *F-111*, envelops viewers as it examines the nature of peripheral vision. Rosenquist began *Horse Blinders* during another election year. It was a particularly brutal year, during which Martin Luther King, Jr., and Robert F. Kennedy were assassinated and Andy Warhol was shot. Its subject is the visual noise of consumer culture, and how we see or don't see. As in *F-111*, a jumble of disparate images besieges viewers. The assault is intense, for in each of the picture's corners, polished aluminum panels not only carry but reflect images, heightening and multiplying the clamorous visual effects. The image of severed wires suggests that communication is impossible, and the title implies that horse blinders are needed to eliminate the incessant onslaught of random and raucous information.

1980 was another election year. Ronald Reagan became president. The Iran hostage crisis was under way. The American economy was weak and an era of government deregulation and supply-side economics was about to begin. Rosenquist had started to think about painting another big picture. He was looking for a new challenge, to do something he hadn't done before. He thought it would be interesting to step outside the gallery system, to create a picture that was too large to be exhibited in a commercial gallery or sold to a private collector, a painting that was neither site-specific nor commissioned.

For a good part of a year, Rosenquist worked on *Star Thief* (1980; fig. 6). The largest painting he had made up to that time, *Star Thief* features a strange amalgam of visual fragments—strips of flying bacon; a starry sky; a skyscraper; a woman's head, split open to expose a gnarled mass of colored wires. The imagery is dense and recondite. The smoothly painted surface seems to seal meaning in. But old themes slowly become apparent. Rosenquist's ongoing exploration of vision and space continues: space-age technology threatens nature and beauty. Unlike *F-111*, however, the vast space of *Star Thief* does not surround viewers, but confronts and engulfs them, stretching up and out, as far as the eye can see.

When he finished the picture, Rosenquist invited his longtime dealer Leo Castelli to see it. After looking at the painting, Castelli asked Rosenquist to accompany him to an address

on Greene Street, where he said he had something important to show him. When they arrived, Castelli opened the door to a ground-floor space, entered, and waved his arm around the large room, motioning toward a big wall. This was Castelli's new gallery, and to Rosenquist's amazement *Star Thief* fit. The height of Greene Street's ceiling was approximately five-and-a-half meters. *Star Thief* is around thirty centimeters smaller. *Star Thief* was never meant to be a site-specific picture, but the gargantuan paintings that followed it, like *4 New-Clear Women* (1982) were. For the next few years, the walls of the Greene Street gallery became Rosenquist's new and largest canvas.

III. Given the years Rosenquist spent painting billboards and his abiding interest in site-specific paintings, it seems odd that he turns down most commissions. He accepts only those that interest him, and in a career spanning more than four decades, they number approximately a dozen. In 1976, he created murals for the Florida State Capitol at Tallahassee because he lives in Florida part-time and thinks of himself as a Floridian. And he has always accepted commissions from architect Philip Johnson because of the rapport he feels for the man and his work: in 1964, he produced a mural for the pavilion Johnson designed for the New York World's Fair, and in 1984, he painted *Flowers, Fish, and Females for the Four Seasons* (fig. 7) for the restaurant in the Seagrams building in New York.

There are pragmatic aspects to every commission—expectations to be met, functions to be fulfilled. Commissions must communicate ideas and emblems; they must please and inform. Rosenquist's Tallahassee murals feature images associated with the state of Florida, including shellfish, palm trees, and cowboys. *Flowers, Fish, and Females for the Four Seasons* is a glamorous still life befitting of a grand and expensive dining room. The picture is luscious, brimming over with succulent renderings of delicate, exotic flowers, slippery fish, and female faces sliced into splinters. Rosenquist's research for commissions tends to be basic, even rudimentary. For the Florida murals, he read the state's history. For the Four Seasons painting, he collected seed catalogues and studied pictures of flowers. He also visited plant stores and the local fish store, where he photographed dead fish.

In November 1996, Thomas Krens, the Guggenheim Museum's director, met with Rosenquist to discuss a possible commission. Krens wanted Rosenquist to create an updated version of his

Fig. 7 | Flowers, Fish, and Females for the Four Seasons, 1984
Oil on canvas
2.30 x 7.29 m
The Metropolitan Museum of Art, Gift of Tom Margittai and Paul Kovi, 1995 1995.436

F-111 mural, but nothing was resolved at the meeting as the location of the commission had not yet been determined. In principle, the concept interested Rosenquist. When Krens informed him a few months later that the commission was set for the new Guggenheim in the former East Berlin, Rosenquist was pleased.

As always, Rosenquist's experiences informed his new painting. He thought about German friends he had and German journeys he'd taken. He recalled a trip to East Berlin not long after the wall came down. He remembered seeing remnants of red stars on a wall, smelling disinfectant, and visiting places that looked devastated and bombed out, but he also recalled the emerging energy he'd seen and felt. He read up on German cities, on Berlin from the 1920s to the 1940s. He also read about Germany as a world power, about Prussian kings and German statesmen from Frederick II to Otto von Bismarck, and about the World Wars.

He decided to create paintings that would reflect the new Germany and the Berlin of today, not the divided city of the past. He thought about *F-111* too, and how his quintessentially Pop picture had come to represent not just an art movement but the atmosphere of its time. It had been more than thirty years since he painted *F-111* and the picture still looked fresh. He wanted no less for *The Swimmer in the Econo-mist*.

Fig 8 | Pablo Picasso
Guernica, 1937
Oil on canvas 3.51 x 7.82 m
Museo Nacional Centro de Arte
Reina Sofia, Madrid

Fig 9 | Industrial Cottage, 1977
Oil on canvas
2.03 x 4.62 m
Private collection, Courtesy of
Richard L. Feigen & Co.

The Swimmer in the Econo-mist tells a tale about the future. It is a familiar story, one Rosenquist has told before, about politics and economics, war and commerce—only the setting is new. It takes place in Germany, after the fall of Communism. It is a post–Cold War story. As usual, the narrative is askew. There is no linear structure in *The Swimmer in the Econo-mist*, no sequential order to the heap of broken images. Viewers are bombarded with a tumult of numbing things. The eye swims, stops and starts, going from close-up to long shot, from grissaille to technicolor, attempting to follow the action, to make sense where there is none to be made. The connections are implausible: what is the relation in the largest painting between an airplane, a black swirl, an abstraction from Picasso's *Guernica*, and a whirlpool of fragmented cereal boxes covered with words listing the cereals' nutrients?

In a conversation about *The Swimmer in the Econo-mist*, Rosenquist mentions the mark-up on a box of cereal, stating that a four-dollar box of cereal only costs ten cents to produce. Is he referring to the money spent on advertising? Are conclusions about his suite of product-packed paintings meant to be drawn? In one of the panels, enlarged letters copied from pack-

ages of laundry bleach gyrate out of control. *The Swimmer in the Econo-mist* is a parable about the effects of war on economic growth. The reference to *Guernica* in the large panel cannot be ignored. Not only is *Guernica* the twentieth century's best-known antiwar mural, but Picasso meant the picture as a memorial to a terrible bombing, to the destructive power of fascism and the devastation of war.

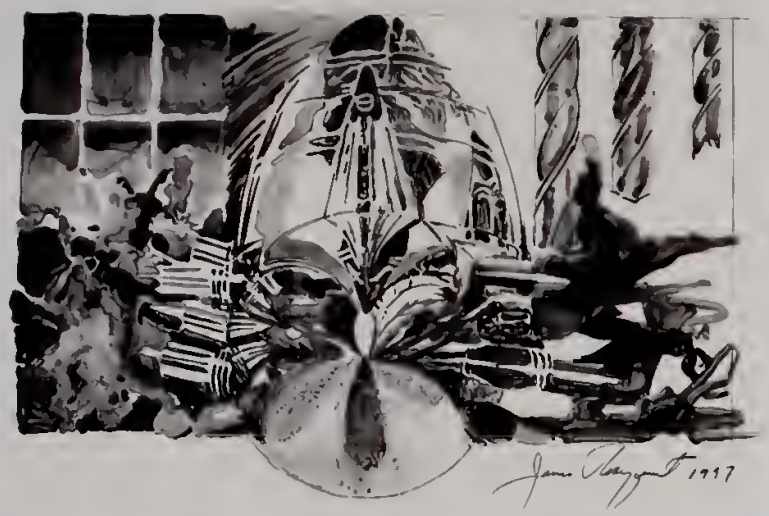
The smallest panel provides the paintings' focus. It features a tableau of retrospective images that have been altered and updated. A window, reminiscent of one in *Industrial Cottage* (1977; fig. 9) but filled with the colors of the German flag, represents the sunrise and the dawning of a new, unified Germany. Drill bits signify the industrial growth of the country's Ruhr Valley. The lipsticks are similar to those in *House of Fire* (1981; fig. 10), but here they lie about, bent and melting, like misspent bullets. And looming large is the hair dryer from *F-111*. Its former occupant—the little girl with the cloyingly sweet smile (see fig. 11)—is gone. No longer piloting the bomber, she has grown up, she is out of the picture. In her place, there is only a circular reflection, a familiar shape that recalls the corporate symbol of Daimler-Benz, one of Germany's industrial giants.

The Swimmer in the Economist is not so much an update of *F-111* as it is a reflection from another time and another country. As the twentieth century draws to its close, Rosenquist offers us another vision of how we live and how we see. As always, nature and technology clash and war and economics continue their old alliance. But the pace is faster. There's more of everything—more products, more images, more information, and more stuff.

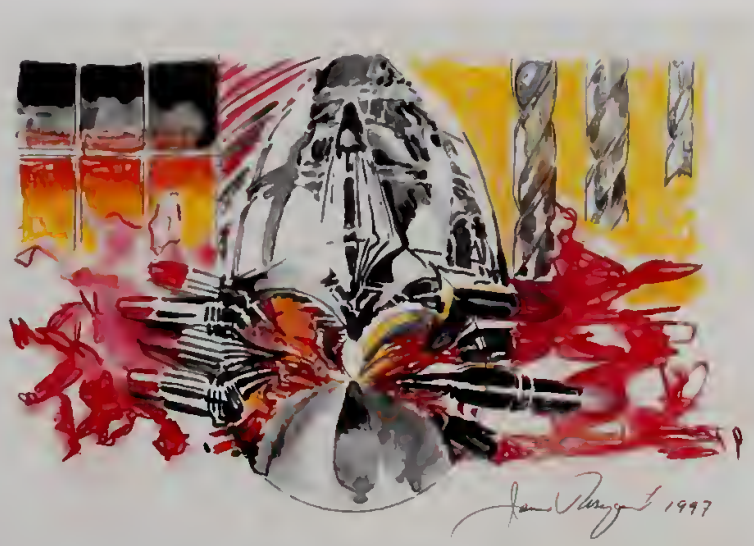
Fig. 10 | House of Fire, 1981
Oil on canvas 1.98 × 5.03 m
The Metropolitan Museum of Art,
Purchase, George A. and Arthur
Hoppock Hearn Funds and
Lila Acheson Wallace Gift, 1982

Fig. 11 | View of F-111, 1964–65,
in Rosenquist's studio at
429 Broome Street, New York

The Swimmer in the Econo-mist: Studies



4 | Study for **The Swimmer in the Econo-mist** (painting 1), 1997
Lithographic tusche and pencil on Mylar
51.1 x 66.7 cm
Deutsche Guggenheim Berlin

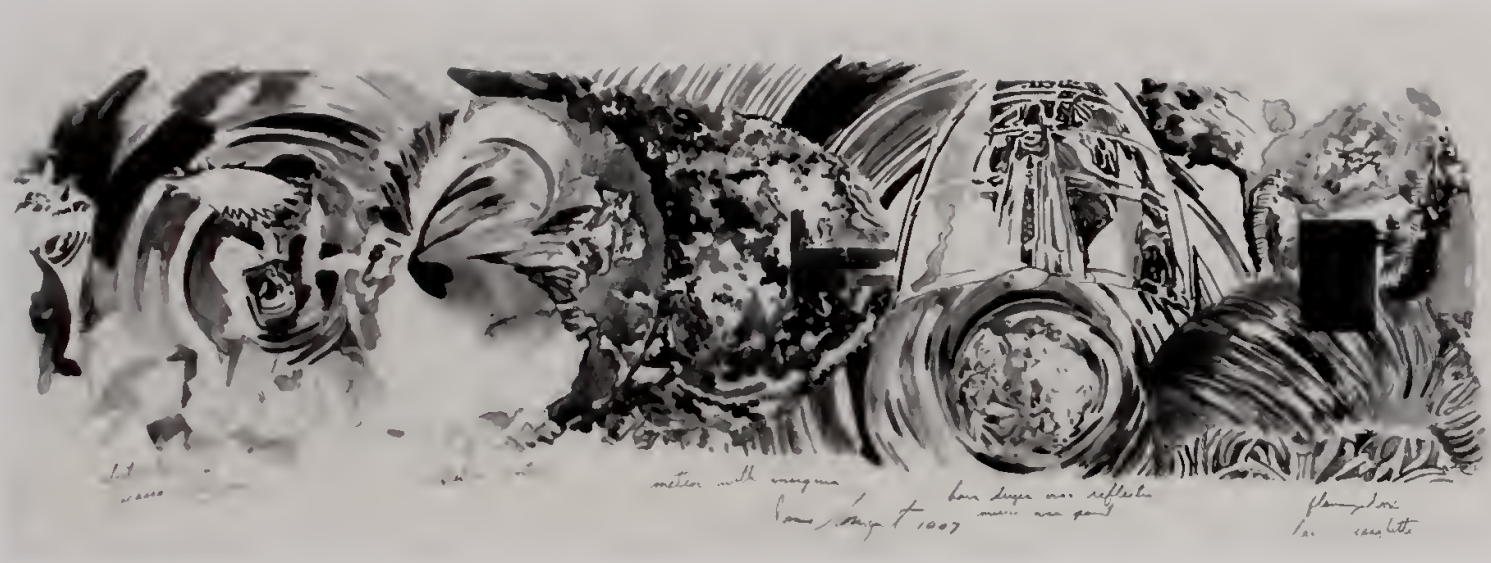


5 | Study for **The Swimmer in the Econo-mist** (painting 1), 1997
Lithographic tusche and colored chalk on Mylar
50.8 x 65.4 cm
Deutsche Guggenheim Berlin

6 | Collage study for The Swimmer in the Econo-mist (painting 1), 1997
Pastel, pencil, ballpoint pen, marker, oil, and collage on paper
43.2 x 59.1 cm
Deutsche Guggenheim Berlin

Study for The Swimmer in the Econo-mist (painting 2), 1997
Lithographic tusche and pencil on Mylar
51 1 x 133.0 cm
Deutsche Guggenheim Berlin

8 | Collage study for The Swimmer in the Econo-mist (painting 2), 1997
Pencil and collage on paper
35.6 x 121.0 cm
Deutsche Guggenheim Berlin



9 | Study for **The Swimmer in the Econo-mist** (painting 3), 1996–97
Lithographic tusche and pencil on Mylar
41.3 x 116.2 cm
Deutsche Guggenheim Berlin

10 Study for **The Swimmer in the Econo-mist** (painting 3), 1996–97
Lithographic tusche and colored ink on Mylar
40 6 x 70.5 cm
Deutsche Guggenheim Berlin

11 Study for The Swimmer in the Econo-mist
(painting 3), 1997
Lithographic tusche on Mylar
40.0 x 116.5 cm
Deutsche Guggenheim Berlin

12 Study for The Swimmer in the Econo-mist
(painting 3), 1996–97
Lithographic tusche and pencil on Mylar
42.2 x 92.1 cm
Deutsche Guggenheim Berlin

13 | Study for The Swimmer in the Econo-mist
(painting 3), 1997
Pencil, colored pencil, marker, and collage on paper
47.0 x 95.3 cm
Deutsche Guggenheim Berlin

14 | Study for The Swimmer in the Econo-mist
(paintings 1 and 3), 1997
Pencil on paper
55.2 x 126.4 cm
Deutsche Guggenheim Berlin

15 | Collage study for The Swimmer in the Econo-mist (painting 3), 1996–97
Pencil, ballpoint pen, oil, and collage on paper
Two sections, 0.4 x 2.3 m overall
Deutsche Guggenheim Berlin

Compiled by Janice Yang
This section provides listings of select solo and two-person exhibitions featuring works by James Rosenquist. Entries include exhibition catalogues and brochures, as well as related articles and reviews by date of publication.

1962
Green Gallery, New York, James Rosenquist, Jan. 30–Feb. 17.
—S[wenson]., G[ene]. R. "Reviews and Previews. New Names This Month. James Rosenquist." *Artnews* (New York) 60, no. 10 (Feb. 1962), p. 20.
—T[illim], S[idney]. "New York Exhibitions. In the Galleries. Jim Dine, Peter Saul, James Rosenquist." *Arts Magazine* (Middlesex, N.J.) 36, no. 6 (Mar. 1962), pp. 46–47.
—Roberts, Colette. "Les expositions. Lettre de New York." *Aujourd'hui* (Paris), no. 37 (June 1962), pp. 48–49.

1963
Green Gallery, New York, Rosenquist, Apr. 15–May 11.

1964
Green Gallery, New York, James Rosenquist, Jan. 15–Feb. 8.
—S[wenson]., G[ene]. R. "Reviews and Previews. James Rosenquist." *Artnews* (New York) 62, no. 10 (Feb. 1964), p. 8.
—T[illim], S[idney]. "In the Galleries. James Rosenquist." *Arts Magazine* (Middlesex, N.J.) 38, no. 6 (Mar. 1964), p. 63.
—Kozloff, Max. "New York Letter. Rosenquist." *Art International* (Lugano) 8, no. 3 (Apr. 25, 1964), p. 62.

Galerie Ileana Sonnabend, Paris, Rosenquist, June. Exh. cat. with essays by Edward F. Fry and José Pierre and excerpts of previously published essays by Édouard Jaguer.
—Michelson, Annette. "Paris Letter." *Art International* (Lugano) 8, no. 9 (Nov. 25, 1964), p. 61.

Owan Gallery, Los Angeles, James Rosenquist, Oct. 27–Nov. 21.
—W[ilson], W[illiam]. "Los Angeles. James Rosenquist, Owan Gallery." *Artforum* (San Francisco) 3, no. 3 (Dec. 1964), p. 12.

Galleria Gian Enzo Sperone, Turin, James Rosenquist, opened Nov. 5. Exh. brochure.

1965
Leo Castelli Gallery, New York, Rosenquist, Apr. 17–May 13.
—Preston, Stuart. "Art. James Rosenquist." *The New York Times*, Apr. 24, 1965, p. 26.
—L[evine]., N[eil]. A. "Reviews and Previews." *Artnews* (New York) 64, no. 4 (summer 1965), p. 14.
—Lippard, Lucy R. "New York Letter." *Art International* (Lugano) 9, no. 5 (June 1965), pp. 52–54.
—G[oldin], A[my]. "In the Galleries. James Rosenquist." *Arts Magazine* (New York) 39, no. 10 (Sept.–Oct. 1965), p. 63.
—Alfieri, Bruno. "Diario critico (II): Dopo il complesso d'inferiorità di New York con Parigi (1900–1963) ecco il complesso di Parigi con New York (malgrè De Gaulle intanto Londra cresce)." *Metro* (Milan), no. 10 (Oct. 1965), pp. 4–13. In Italian and English, trans. Lucia Krasnik.

The Jewish Museum, New York, James Rosenquist, F-111, June 10–Sept. 8. Presented at The Jewish Museum before traveling to the European venues listed below.
—"Rosenquist's 'F-111' at Jewish Museum." *The New York Times*, June 12, 1965, p. 28.

Moderna Museet, Stockholm, James Rosenquist, F-111, Sept. 29–Oct. 17, 1965. Traveled to Stedelijk Museum, Amsterdam, Dec. 25, 1965–Feb. 6, 1966; Staatliche Kunsthalle, Baden-Baden, Feb. 12–27, 1966; Galleria Nazionale d'Arte Moderna, Rome, Oct. 15–Nov. 10, 1966. Exh. brochure (Stockholm) with previously published interview with Rosenquist by Gene R. Swenson. Exh. brochure (Rome) with previously published interview with Rosenquist by G[ene]. R. Swenson.

1966
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1969
Leo Castelli Gallery, New York, Rosenquist: Horse Blinders, Mar. 29–Apr. 19.
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1972
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Whitney Museum of American Art, New York, James Rosenquist, Apr. 12–May 29. Traveled to Museum of Contemporary Art, Chicago, June 30–Sept. 3. Exh. cat. with essay by Marcia Tucker.
—Schjeldahl, Peter "The Rosenquist Synthesis" *Art in America* (New York) 60, no 2 (Mar–Apr 1972), pp. 56–61.
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Margo Leavin Gallery, Los Angeles, James Rosenquist: Lithographs, May 9–31.

1973
Leo Castelli Gallery, New York, James Rosenquist, May 26–June 16.
—Frank, Peter "Reviews and Previews James Rosenquist" *Artnews* (New York) 72, no 7 (Sept 1973), pp. 84–85

Amerika Haus Berlin, James Rosenquist, Sept. 20–Oct. 27. Exh. cat. with essay by Karl Ruhrberg.

Portland Center for the Visual Arts, Oreg., James Rosenquist, Oct.
—Kelly, David "Unusual Images Jar Viewers at James Rosenquist Show" *The Sunday Oregonian* (Portland), Oct 28, 1973, p 16.

Stedelijk Museum, Amsterdam, James Rosenquist, Oct. 5–Dec. 2. Traveled as Recent Prints by James Rosenquist to Albright-Knox Art Gallery, Buffalo, June 12–July 1. Exh. cat. in Dutch and English with essay by Wim A.L. Beeren.

Jack Glenn Gallery, Corona del Mar, Calif., Rosenquist, opened Oct. 27.

1974
Max Protetch Gallery, Washington, D.C., Rosenquist, opened Jan. 18.

Castelli Graphics, New York, Feb. 2–16.
—Dreiss, Joseph "Arts Reviews: Museum and Gallery Reviews: James Rosenquist" *Arts Magazine* (New York) 48, no. 7 (Apr 1974), p 64

Scottish Arts Council Gallery, Edinburgh, Rosenquist Prints, Feb. 9–Mar. 10. Traveled to Art Gallery and Museum, Aberdeen, Mar. 16–Apr. 7; City Museum and Art Gallery, Dundee, Apr. 13–May 12. Exh. cat. with previously published essay by W.A.L Beeren.

Jared Sable Gallery, Toronto, James Rosenquist, Mar. 30–Apr. 13, 1974.
—Nasgaard, Roald "Arts Reviews James Rosenquist at Jared Sable" *Arts Magazine* (New York) 48, no 9 (June 1974), p 71

Norrköpings Museum, Sweden, James Rosenquists Litografier, summer. Exh. cat.

Mayor Gallery, London, James Rosenquist: An Exhibition of Paintings 1961–1973, Dec. 3, 1974–Jan. 18, 1975. Exh. cat. with introduction by David Sylvester and previously published statements by Rosenquist.
—Burr, James "Round the Galleries Pop of the Billboard" *Apollo* (London) 100, no 154 (Dec 1974), p 518
—Burn, Guy "James Rosenquist" *Arts Review* (London) 26, nov 25–26 (Dec 13, 1974), p 747

1975
Jared Sable Gallery, Toronto.
—Dault, Gary Michael "Reviews Toronto James Rosenquist" *Artscanada* (Toronto) 32, no 4, nos 202–03 (winter 1975–76), p 52

The New Gallery, Cleveland, Ohio, James Rosenquist: Recent Work, Jan. 11–Feb. 8.

Knoedler Contemporary Prints, New York, James Rosenquist: Recent Mural Prints, Apr. 23–June 6.
—Ellenzweig, Allen "Arts Reviews: James Rosenquist" *Arts Magazine* (New York) 50, no 1 (Sept 1975), p 4

Leo Castelli Gallery, New York, James Rosenquist, Sept. 27–Oct. 18.
—Patton, Phil "Reviews James Rosenquist, Leo Castelli Gallery Uptown" *Artforum* (New York) 14, no. 4 (Dec 1975), pp 69–70

Leo Castelli Graphics, New York, Nov. 12–30.
—Dreiss, Joseph "Arts Reviews: James Rosenquist," *Arts Magazine* (New York) 49, no 5 (Jan 1975), p 14

Margo Leavin Gallery, Los Angeles, James Rosenquist: Paintings, Dec. 12, 1975–Jan. 24, 1976.
—Lewallen, Constance "Rosenquist's New Work" *Artweek* (Oakland) 7, no. 2 (Jan 10, 1976), pp 1, 16

1976
Greenberg Gallery, Saint Louis, James Rosenquist, May 15 June 30.
—Shreffler, Philip A "Greenberg Gallery Shows Pop Works" *St Louis Post-Dispatch*, June 2, 1976, sec B, p 6

Mayor Gallery, London, James Rosenquist: New Paintings, Sept. 29–Nov. 5.
—Vaizey, Marina "Rosenquist" *Arts Review* (London) 28, no. 21 (Oct 15, 1976), pp 538–39

1977
Sable-Castelli Gallery, Toronto, James Rosenquist, Apr. 9–23.

Ariete Grafica, Milan, Rosenquist, opened May 26.

Leo Castelli Gallery, New York, James Rosenquist, Sept. 24 Oct 15.
—Russell, John "Art: New Works by James Rosenquist" *The New York Times*, Oct 7, 1977, sec C, p 22
—Henry, Gerrit "New York Reviews James Rosenquist" *Artnews* (New York) 76, no 10 (Dec 1977), p 180
—Rubinfien, Leo "Reviews James Rosenquist, Leo Castelli Gallery" *Artforum* (New York) 16, no 4 (Dec 1977), pp 67–68
—Zimmer, William "Arts Reviews James Rosenquist" *Iris Magazine* (New York) 52, no 5 (Jan 1978), p 24

Getler/Pall, New York, James Rosenquist: New Prints, Sept. 27–Oct. 20.
—Pomfret, Margaret "Arts Reviews James Rosenquist" *Iris Magazine* (New York) 52, no 5 (Jan 1978), p 34

Jacksonville Art Museum, Fla., Jim and Bob: The Florida Connection, Oct. 20 Nov. 20. Exh. cat.

1978
Mayor Gallery, London, Recent Paintings, Nov. 29, 1978–Jan. 1979.
—Dagley, Jan "London Reviews James Rosenquist The Mayor Gallery" *Arts Review* (London) 30, no 24 (Dec 8, 1978), p 682

Multiples, New York, James Rosenquist: Hand-Colored Etchings, 1978, Nov 18 Dec. 30.

1979
The John and Mable Ringling Museum of Art, Sarasota, James Rosenquist Graphics Retrospective, Feb. 1–Mar. 25. Traveled to Fort Lauderdale Museum of Arts, May 8–June 24. Exh. cat. with introduction by Elayne H. Varian.

Albright-Knox Art Gallery, Buffalo, Recent Prints by James Rosenquist, June 12 July 1

Plains Art Museum, Moorhead, Minn., James Rosenquist. Seven Paintings, Oct. 7 Nov 25.

1980
Castelli-Feigen-Corcoran Gallery, New York, Rosenquist, May 17–June 14.

—Russell, John "Art: Rosenquist" *The New York Times*, May 30, 1980, sec. C, p. 14

—French-Frazier, Nina "A New York Letter: James Rosenquist" *Art International* (Lugano) 24, nos. 1–2 (Sept.–Oct. 1980), pp. 82–84

—Frank, Elizabeth "Review of Exhibitions: James Rosenquist at Castelli-Feigen-Corcoran." *Art in America* (New York) 68, no. 9 (Nov. 1980), p. 137

Texas Gallery, Houston, Paintings, Sept. 27–Oct. 25.

1981

Leo Castelli Gallery, New York, James Rosenquist, Jan. 24–Feb. 21.

—Ashbery, John. "Art: Spaced-Out Rosenquist" *Newsweek* (New York) 97, no. 6 (Feb. 9, 1981), p. 84

—Nadelman, Cynthia "New York Reviews: James Rosenquist." *Artnews* (New York) 80, no. 5 (May 1981), p. 189

Castelli-Goodman-Solomon Gallery, East Hampton, N.Y., James Rosenquist. Selected Prints, Aug. 8–22.

Oolly Fiterman Art Gallery, Minneapolis, High Technology and Mysticism: A Meeting Point, Oct. 30–Nov. 30.

—Addington, Fran "Rosenquist Takes New Directions." *Minneapolis Tribune*, Nov. 15, 1981, sec. G, p. 14

1982

Castelli-Feigen-Corcoran Gallery, New York, James Rosenquist: House of Fire, Mar. 3–Apr. 17.

—Larson, Kay "The Fire Within" *New York* 15, no. 12 (Mar. 22, 1982), pp. 54–55

—Russell, John "Art: A Good Way to Look at French Old Masters" *The New York Times*, Mar. 26, 1982, sec. C, p. 24

Barbara Gillman Gallery, Miami, High Technology and Mysticism: A Meeting Point, June.

—Kohen, Helen L. "Rosenquist's View of Reality" *The Miami Herald*, June 20, 1982, sec. L, p. 2

Mayor Gallery, London, James Rosenquist: Paintings from the Sixties, June 1–July 3. Exh. cat. with essay by Richard Shone and previously published statements by Rosenquist.

—Hooker, Denise "London Reviews: James Rosenquist: Mayor Gallery" *Arts Review* (London) 34, no. 13 (June 18, 1982), p. 322.

Gloria Luria Gallery, Bay Harbor Islands, Fla., James Rosenquist: Major New Works, opened June 9.

—Kohen, Helen L. "Rosenquist's View of Reality" *The Miami Herald*, June 20, 1982, sec. L, p. 2

Metropolitan Museum and Art Center, Coral Gables, *F-111* and *Flamingo Capsule*, closed July 4

—Kohen, Helen L. "Rosenquist's View of Reality." *The Miami Herald*, June 20, 1982, sec. L, p. 2.

Colorado State University, Fort Collins, James Rosenquist at Colorado State University, Sept. 1–Oct. 31. Exh. cat. with essay by Ron G. Williams.

—Clurman, Irene "Rosenquist: Multiple Messages Are Delivered on Mammoth Scale." *Rocky Mountain News* (Denver), Sept. 3, 1982, Weekend sec., pp. 10, 16.

Castelli-Feigen-Corcoran Gallery, New York, James Rosenquist, opened Nov. 9.

1983

Center for the Fine Arts, Miami, James Rosenquist, Apr. 22–June 5.

—Tasker, Fredric "Flying Bacon, Arts Policy Sizzling Again" *The Miami Herald*, Feb. 9, 1983, sec. C, p. 1

—Harper, Paula "A Spacy Fantasy 'Star Thief.'" *The Miami News*, Apr. 22, 1983, sec. D, p. 5.

—Trehs, Laurel. "'Star Thief' Was the Star, but Fans Stole the Show" *The Miami Herald*, Apr. 27, 1983, sec. B, p. 2

—Glueck, Grace "Art Notebook" *The New York Times*, July 21, 1983, sec. C, p. 15

Van Straaten Gallery, Chicago, James Rosenquist: Paintings and Works on Paper, May.

Thordén Wetterling Galleries, Göteborg, James Rosenquist, Sept. 17–Oct. 16.

Leo Castelli Gallery, New York, James Rosenquist, Oct. 1–22.

—Raynor, Vivien. "Art: American Imagery by James Rosenquist" *The New York Times*, Oct. 14, 1983, sec. C, p. 29

—Smith, Roberta "Photos and Realism" *The Village Voice* (New York) 28, no. 44 (Nov. 1, 1983), p. 95.

—Montarrege, Nicolas A. "James Rosenquist" *Arts Magazine* (New York) 58, no. 4 (Dec. 1983), p. 7

—Mouffarrege, Nicolas A. "Flash Art Reviews: James Rosenquist: Leo Castelli" *Flash Art International* (Milan), no. 115 (Jan. 1984), p. 36.

1984

SVC Fine Arts Gallery, University of South Florida, Tampa, Rosenquist, May 18–June 30.

—Loft, Kurt "It Takes Work to Create 'The Smell of a Robot'" *The Tampa Tribune*, May 20, 1984, sec. G, pp. 1–2

Thordén Wetterling Galleries, Stockholm, James Rosenquist: New Paintings, fall. Exh. cat.

Smith College Museum of Art, Northampton, Mass., James Rosenquist and Maurice Sanchez: Artist and Printer, A Decade of Collaboration, Nov. 8, 1984–Jan. 20, 1985.

1985

Leo Castelli Gallery, New York, James Rosenquist: The Persistence of Electrical Nymphs in Space, Apr. 27–June 18.

—Glueck, Grace "Art: James Rosenquist" *The New York Times*, May 3, 1985, sec. C, p. 23

The Denver Art Museum, James Rosenquist Paintings 1961–1985, May 15–July 14. Traveled to Contemporary Arts Museum, Houston, Aug. 24–Oct. 20; Des Moines Art Center, Nov. 29, 1985–Jan. 26, 1986; Albright-Knox Art Gallery, Buffalo, Mar. 14–May 4, 1986; Whitney Museum of American Art, New York, June 26–Sept. 21, 1986; National Museum of American Art, Smithsonian Institution, Washington, D.C., Oct. 24, 1986–Jan. 11, 1987. Cat., *James Rosenquist* (New York: Viking Penguin, 1985), by Judith Goldman.

—Clurman, Irene. "Old, New Loom Large in Rosenquist's Work." *Rocky Mountain News* (Denver), May 15, 1985, p. 52

—Price, Max. "Rosenquist Pop Work Will Be Very Big in May." *The Denver Post*, Apr. 21, 1985, p. 19

—Clurman, Irene "Retrospective" *Rocky Mountain News* (Denver), May 12, 1985, sec. E, pp. 2–3.

—Price, Max. "Monumental Images." *The Denver Post*, May 12, 1985, sec. D, pp. 1, 20.

—Price, Max. "A Really Big Show" *The Denver Post*, May 15, 1985, sec. D, pp. 1, 3

—Price, Max. "Visiting Painter Likes the Site of His Show" *The Denver Post*, May 15, 1985, sec. D, pp. 1, 3

—Ratcliff, Carter "Rosenquist's Rouge" *Artforum* (New York) 23, no. 10 (summer 1985), pp. 92–94

—Johnson, Patricia C. "Rosenquist's Billboard-Size Works Are Beautifully Rewarding" *Houston Chronicle*, Aug. 31, 1985, sec. 4, p. 1

—Fudge, Jane "From Pop's Place to Outer Space: The James Rosenquist Retrospective" *Artspace* (Albuquerque) 9, no. 4 (fall 1985), pp. 20–23

—Everingham, Carol J. "James Rosenquist Paints the Signs of the Times." *The Houston Post*, September 28, 1985, sec. G, pp. 1, 3.

—Heartney, Eleanor "Rosenquist Revisited" *Artnews* (New York) 85, no. 6 (summer 1986), pp. 98–103

—Russell, John. "Art: James Rosenquist in Retrospective" *The New York Times*, June 27, 1986, sec. C, p. 28

—Wallach, Amei "New Flights of Fancy" *Newsday* (New York), June 29, 1986, part 2, pp. 4–5, 13

—Sozanski, Edward J. "A Superstar Pop Artist Twenty-five Years Later" *The Philadelphia Inquirer*, July 13, 1986, sec. H, p. 12

—Larson, Kay. "Fire and Ice" *New York* 19, no. 28 (July 21, 1986), pp. 58–59

—Pincus, Robert L. "Poet of Pop Art Finds Bigger Is Still Better." *The San Diego Union*, July 27, 1986, sec. E, pp. 1, 4

—Hughes, Robert "Art: Memories Scaled and Scrambled" *Time* (New York) 128, no. 6 (Aug. 11, 1986), p. 69

—Tourigny, Maurice. "Rosenquist: Le peintre a ses raisons" *Le Devoir* (Montreal), Sept. 6, 1986, sec. C, p. 7.

—Levin, Kim. "Below Zero." *The Village Voice* (New York) 31, no. 36 (Sept. 9, 1986), p. 76.
—Wilson, William. "James Rosenquist. Put On or Great American Artist?" *Daytona Beach Sunday News-Journal*, Sept. 21, 1986, sec. H, p. 10.
—Kuspit, Donald. "New York: James Rosenquist Whitney Museum of American Art." *Artforum* (New York) 25, no. 2 (Oct. 1986), pp. 128–29.
—Tillyard, Virginia. "Exhibition Reviews New York, Whitney Museum Rosenquist Retrospective." *The Burlington Magazine* (London) 128, no. 1003 (Oct. 1986), pp. 771–72.
—Richard, Paul. "James Rosenquist's Dreamy Landmarks in Time." *The Washington Post*, Oct. 23, 1986, sec. C, pp. 1–2.
—Allen, Jane Addams. "'Pop' Prince Rosenquist Looks Ahead." *The Washington Times*, Oct. 24, 1986, sec. B, pp. 1, 9.
—Schwabsky, Barry. "James Rosenquist at the Whitney Museum." *Artscribe International* (London), no. 60 (Nov.–Dec. 1986), pp. 77–78.
—Narrett, Eugene. "Rosenquist in Retrospect Wrestling with the American Goddess." *New Art Examiner* (Chicago) 14, no. 4 (Dec. 1986), pp. 23–25.
—Jones, Roland. "Reviews: New York. James Rosenquist: Paintings 1961–1985, Whitney Museum." *Flash Art International* (Milan), no. 131 (Dec. 1986–Jan. 1987), p. 88.
—Cotter, Holland. "Advertisements for a Mean Utopia." *Art in America* (New York) 75, no. 1 (Jan. 1987), pp. 82–89.
—Cammitzer, Luis. "James Rosenquist en el Museo Whitney." *Arte en Colombia* (Bogotá), no. 33 (May 1987), pp. 47–49.

Catherine G. Murphy Gallery, Saint Paul, James Rosenquist Prints, Sept. 4–27.

1986

Heland Thordén Wetterling Galleries, Stockholm, James Rosenquist Prints: Ladies of the Opera Terrace, Oct.

1987

Heland Thordén Wetterling Galleries, Stockholm, James Rosenquist: One Painting and One Print, Jan. 22–28.

Galerie Daniel Templon, Paris, James Rosenquist, Apr. 29–May 30.

Heland Thordén Wetterling Galleries, Stockholm, James Rosenquist. Paintings 1987, Dec. 3, 1987–Jan. 17, 1988. Exh. cat. with statement by Rosenquist.

1988

Florida State University Gallery and Museum, Tallahassee, James Rosenquist, Mar. 11–Apr. 17. Traveled to the University Gallery at Memphis State, Memphis, Apr. 29–June 12; Polk Museum of Art, Lakeland, Fla., Sept. 16–Nov. 25. Exh. cat. with essay by Craig Adcock.

Leo Castelli Gallery, New York, James Rosenquist: Through the Eye of the Needle to the Anvil, Apr. 23–May 14.

Richard L. Feigen & Company, Chicago, James Rosenquist: New Work, May 5–June 24.

USF Art Museum, College of Fine Arts, University of South Florida, Tampa, James Rosenquist at USF, Oct. 10–Dec. 3. Exh. cat. with essay by Donald J. Saff.

1989

Richard L. Feigen & Company, Chicago, James Rosenquist: Flashlife, opened May 12.

Richard L. Feigen & Company, London, James Rosenquist: New Paintings, June 27–July 28.
—Y[ood], J[ames]. "Reviews: James Rosenquist Feigen & Company." *Artforum* (New York) 28, no. 2 (Oct. 1989), pp. 180–81.

Heland Wetterling Gallery, Stockholm, Welcome to the Water Planet, Nov. 1989–Jan. 1990. Exh. cat. with essay by Judith Goldman.

1990

Universal Limited Art Editions, New York, James Rosenquist—Never Mind: From Thoughts to Drawing, Jan. 17–Feb. 17. Exh. cat. with essay by John Yau.
—Wallach, Amei. "Explorations in Space." *Newsday* (New York), Feb. 8, 1990, part 2, pp. 8–9.

The Museum of Modern Art, New York, James Rosenquist: Welcome To The Water Planet, Feb. 7–May 1. Traveled to Laguna Gloria Art Museum, Austin, Tex., Sept. 8–Oct. 21, 1990; University of Missouri, Kansas City, Jan. 20–Mar. 22, 1991; The Art Museum, University of California, Santa Barbara, June 25–Aug. 11, 1991; Center for the Arts, Vero Beach, Fla., Dec. 1–Jan. 19, 1992; University of Kentucky Art Museum, Lexington, Mar. 22–May 10, 1992. Exh. cat. (Mount Kisco, New York: Tyler Graphics, 1989), James Rosenquist: Welcome to the Water Planet and House of Fire, 1988–1989. Essay by Judith Goldman. Published in conjunction with this exhibition and the traveling European exhibition originating in 1989 at Heland Wetterling Gallery, Stockholm, and organized by Tyler Graphics.
—Wallach, Amei. "Explorations in Space." *Newsday* (New York), Feb. 8, 1990, part 2, pp. 8–9.
—"James Rosenquist at The Museum of Modern Art." *Art Now: Gallery Guide* (Scotch Plains, N.J.) 20, no. 7 (Mar. 1990), p. 96.

Erika Meyerovich Gallery, San Francisco, James Rosenquist, Welcome to the Water Planet and House of Fire, 1988–1989, Apr. 6–May 12.

Glenn-Dash Gallery, Los Angeles, James Rosenquist, Welcome to the Water Planet and House of Fire, 1988–1989, Apr. 7–May 5.

Richard L. Feigen & Company, Chicago, James Rosenquist, Welcome to the Water Planet and House of Fire, 1988–1989, May 5–June 2.

Leo Castelli Gallery, New York, James Rosenquist, Oct. 20–Nov. 17.
—Bass, Ruth. "Reviews: James Rosenquist Leo Castelli." *Artnews* (New York) 90, no. 1 (Jan. 1991), p. 143.
—O'Rourke, Meg. "James Rosenquist." *Arts Magazine* (New York) 65, no. 5 (Jan. 1991), p. 83.
—Decter, Joshua. "Reviews: James Rosenquist Leo Castelli." *Flash Art International* (Milan) 24, no. 156 (Jan.–Feb. 1991), p. 130.

1991

Tretyakov Museum, Central Hall of Artists, Moscow, Rosenquist: Moscow 1961–1991, Feb. 5–Mar. 5. Exh. cat. in Russian and English with essay by Donald J. Saff and previously published essay by Craig Adcock.

IVAM Centre Julio González, Valencia, James Rosenquist, May 17–Aug. 18. Exh. cat. in Spanish and English with essay by Craig Adcock, previously published statements by Rosenquist, interview with Rosenquist by David Shapiro, and previously published interviews with Rosenquist by Doon Arbus, Richard Bernstein, Jeanne Siegel, Gene Swenson, Mary Anne Staniszewski. Trans. Javier Garcia Raffi and Harry Smith.
—Jeffett, William. "Publications Received: Twentieth-century American Art: James Rosenquist." *Burlington Magazine* (London) 134, no. 1072 (July 1992), p. 459.

1992

Gagosian Gallery, New York, James Rosenquist: The Early Pictures 1961–1964, May 2–July 11. Exh. cat. (New York: Gagosian Gallery in association with Rizzoli, 1992) by Judith Goldman, with essay by Goldman and interview with Rosenquist by Goldman.
—Kimmelman, Michael. "From Rosenquist, a Pleasing Look at Early Pop." *The New York Times*, June 7, 1992, sec. 2, p. 33.
—Larson, Kay. "Unloading the Canon." *New York* 25, no. 23 (June 8, 1992), pp. 62–63.
—Schjeldahl, Peter. "Classic Pop." *The Village Voice* (New York) 37, no. 23 (June 9, 1992), p. 96.
—Barrio-Garay, J. L. "David Smith y James Rosenquist." *Goya* (Madrid), nos. 229–30 (July–Oct. 1992), pp. 104–05.
—Gutterman, Scott. "James Rosenquist." *Atelier* (Tokyo), no. 787 (Sept. 1992), pp. 20–29. In English and Japanese.
—K[uspit], D[onald]. "Reviews: James Rosenquist, Gagosian Gallery." *Artforum* (New York) 31, no. 3 (Nov. 1992), p. 104.

Galeria Weber, Alexander y Cobo, Madrid, James Rosenquist: Paintings 1990–1992, May 14–July 25. Exh. cat. in Spanish and English with statement by Rosenquist.

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1993

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Compiled by Janice Yang
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Larson, Philip *James Rosenquist Time Dust*. Mount Kisco, N Y Tyler Graphics, 1992

Acknowledgments

Dceans and continents have been crossed in order to realize a major mural by James Rosenquist within the new exhibition spaces of the Deutsche Guggenheim Berlin. The idea of commissioning Rosenquist to create this monumental work—an important act of international patronage-—was that of the Guggenheim's Director, Thomas Krens. After the project was launched, he, Lisa Dennison, Deputy Director and Chief Curator, and I made several trips from New York to the artist's home and studio in Aripeka, Florida, in order to survey the work in progress and to discuss with the artist the various and changing directions that the work might take en route to its final destination in Berlin. Meanwhile, one of the three paintings that comprise The Swimmer in the Econo-mist made its debut at the opening of the Guggenheim Museum Bilbao in Dctober 1997, offering a sneak preview of its final and complete display in Berlin in March 1998.

I must extend my greatest thanks to James Rosenquist himself. Throughout this evolutionary period, he was admirably flexible, responding to questions and suggestions about which way to turn next. The immense problem of completing a wrap-around mural revived, in both sheer dimensions and lofty ambition, many of the frescoed walls of the Italian Renaissance. In effect, he has created, more than three decades later, an update of his epic masterpiece, F-111 (1964–65).

Supporting this complex enterprise was a curatorial staff that was not only well informed about the artist's work, but that was wonderfully efficient and reliable. I refer to Julia Blaut, Assistant Curator, who coordinated all aspects of this exhibition and catalogue, and to Janice Yang, Project Research and Exhibition Assistant, who in addition to her many other responsibilities, compiled the exhibition history, bibliography, and text photographs.

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Robert Rosenblum

Curator of Twentieth-Century Art

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